



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CHINESE PORCELAINS

RECENT ADDITIONS TO THE MORGAN
COLLECTION

S EVEN new cabinets of important additions to Mr. J. Pierpont Morgan's collection of Chinese porcelains have been placed in Gallery 6, Section D. The cases added occupy the central longitudinal line of the room (now divided into four aisles), and these cases are lettered, in the sequence of the first catalogue, O, P, Q, R, S, T, and U, from west to east. The objects within them do not yet bear numbers, pending the completion of the second volume of Mr. Morgan's catalogue, which is in preparation.

The cabinets hold 135 of the notable examples purchased by Mr. Morgan since the first volume of the catalogue was issued. We are awaiting the completion of a dozen more of these cases, which are needed for the adequate installation of the remainder of Mr. Morgan's acquisitions from the large Marsden J. Perry collection, the Graves and Dana collections, and elsewhere. During the coming spring the collection will be shown in its entirety, and its comprehensive character in the matchless old Chinese pieces which Mr. Morgan has assembled may be studied.

In Case O, containing early Ming potteries, may be noted a heavy, reticulated, double vase of the fourteenth century, and a beautifully modeled statuette of Kuan-yin, goddess of mercy. This statuette, which is here illustrated, is the only piece known giving the day of its manufacture. On a rock base of purple-blue the deity is seated, wearing her tiara and an elaborate chain of beads and jewels, and draped about the shoulders in a turquoise-blue mantle, slightly crackled. Above the imperial yellow skirt is an aubergine girdle. Across the back of the mantle under the glaze is an inscription in black Oriental characters which tells us that the piece was made on the first day of the first moon (New Year) in the tenth year of the Emperor Hung-Chih (1498). The double vase has an added, if incidental, interest in that its base, from which it was long parted,

has been recovered. The vase came from Mr. Charles A. Dana's collection, but when in his possession it had no stand. Several years later the original stand, in pottery, came to light in China. Around the body of the vase are ten figures in bold relief, some on horseback, one looking from a temple door; and about the shoulder is festooned a blue and green band from which depend carved lions' heads—the whole in blue, pale green, and aubergine. The interiors of neck and cover are lined with a beautiful light turquoise-blue. On the cover are bands of symbols and a seated figure of Cheou-lau, god of longevity. The stand, or base, repeats the colors of the cover, deep blue and turquoise, and has a lotus-leaf border modeled in the paste.

Case P contains examples of the Yung-chêng and Ch'ien-lung periods. Among the distinguished pieces here are two globular peach bottles, both of Ch'ien-lung. In one the whole decoration is clusters of peaches and branches of flowers, while its companion has pomegranates and the "Buddha's hand" fruit in addition to peaches. A tall Yung-chêng vase here is adorned with dragon medallions in gold and several colors, on a ground of pearl white. Its swelling center recedes in equivalent curves of perfect symmetry toward the neck above and the knee below to a lip and foot each slightly spreading. It has a companion. A pair of reticulated eggshell lanterns, with a beautiful decoration of the "Thousand Flowers," in this attractive case, are supported by engraved and gilded Oriental stands. Among their neighbors are two Ch'ien-lung melon-shape vases and two exquisite Yung-chêng cups which also exhibit the *mille fleurs* motive. Here also is an elaborate double vase in which the interior vase, that revolves but cannot be removed, is adorned with flying butterflies and flowers. The outer vase is embellished with gold on a celadon ground and is cut by eight unusually large oval openings, through which the decorations of the inner vase may be perceived, the oval outlines interrupted by carefully modeled flowers of the four seasons and other floral varieties. It is a Ch'ien-lung product.



KUAN-YIN, GODDESS OF MERCY
HUNG-CHIH, 1498

In Case Q, which holds a collection of K'ang-hsi blue and whites, the central vase, which is the tallest piece in the gallery, is a triple-gourd with an embellishment of flowers, vines, and dragons. It is flanked by two tall club-shape vases. These have on a white ground a decoration of the phoenix resting upon rocks, trees in full leaf and flower, the hawthorn, garden flowers and magnolia, and song birds perched and flying high among the branches; the whole in three shades of blue, with brilliant sapphire prevailing. Here are two of the plum-blossom bottles of K'ang-hsi like the one in the Salting collection at the South Kensington Museum described by Dr. Bushell, of which a few only are known. The blossoms in white on a blue ground cover completely the surfaces of the bottles, and sprays of the wild prunus spring up from the bases.

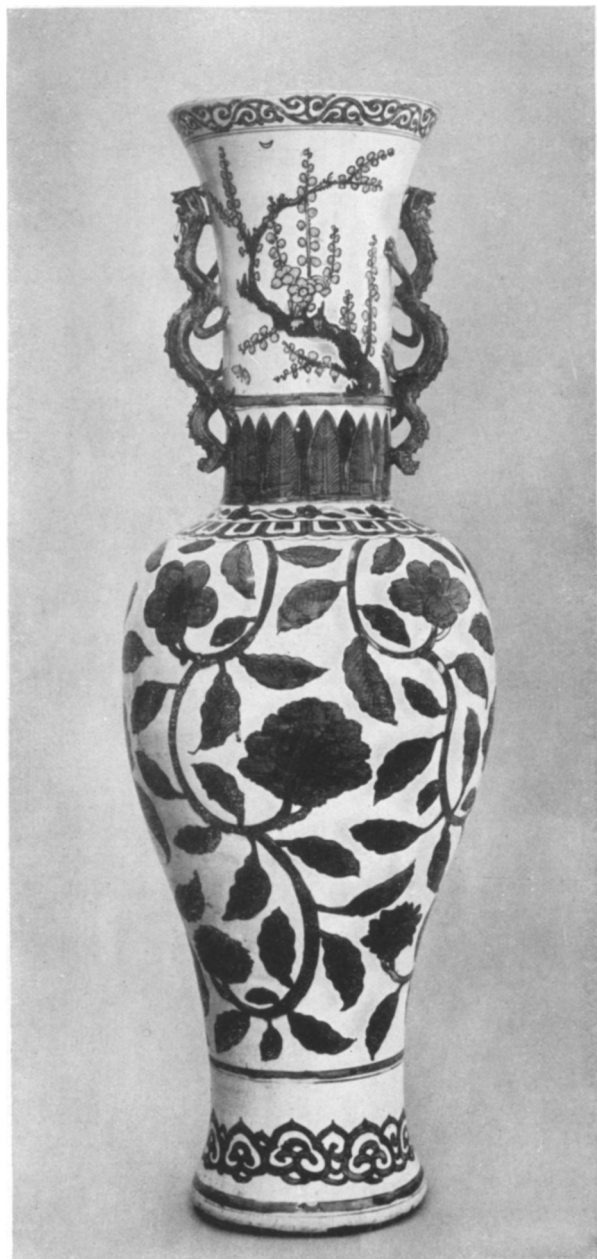
Case R holds the interesting vases from Moukden, one of which, an imposing Wan-li piece, is here reproduced. It is a colossal beaker with dragon handles on the neck in high relief. Its floriated decoration is in blue and white, with the wood stems and the flower centers in *rouge de fer*. A crescent moon appears high on the neck, under the slightly spreading lip. Another vase of greater rarity is the green one with the figures of immortals and attendants on Buddha. All of these eighteen figures, each $5\frac{1}{2}$ inches in height, are modeled in full relief and enameled in robes of different hues. There is also a tall beaker, an early K'ang-hsi work, with a green body on which four-clawed dragons appear in yellow and aubergine, with other four-clawed dragons at the neck in green, white, and yellow. The shoulder has a border of wild horses, flowers, flying-fish, cloud forms, and other symbols. It is a specimen of great charm. Then we find near by a rare figure of Lu-Hsing, god of rank, which is almost unique among extant figures of this god in that it has a vertical eye in the middle of the forehead. The god, dressed in seagreen and pale yellow robes, richly ornamented in enamels, holds a scepter, and above his black girdle is the *cheou* mark of longevity in the form of a seal.

Case S is devoted to decorated vases in

five and seven colors of the K'ang-hsi period. The matchless beaker in the center is a feature of this cabinet. On a pure white ground are decorations of standing and kneeling figures, officials making gifts to a high functionary, a beautifully painted spotted stag and other emblems of longevity, and great patches of deep green foliage. The depth, richness, and density of the emerald-green tint makes this vase incomparable. The decoration comprises seven colors. It is of early K'ang-hsi date. In this case, too, is a second example of the odd coincidences of porcelain collecting, for here is the companion of the beautiful, inverted pear-shape vase, No. 4 in Case D of the first volume of the catalogue. A third notable piece here is a unique vase, the whole body covered with an intricate repeated decoration of the swastika fret in blue, with white reserve panels adorned with rich sprays of flowers, above and between which are beautiful butterflies in brilliant enamels—the "butterfly vase."

In Case T stands the famous K'ang-hsi black medallion bottle, with eight medallions of different form, circular and leaf-shape, on a white ground. Around the body the black medallions are ornamented with dragons; those on the shoulder are filled with still life and symbols; and the leaf-medallions of the neck are treated in floral designs. Next in importance are two tall black enamel beakers, one of which is covered with trees, flowers, and a great variety of birds. A piece of extraordinary rarity is the green oviform vase with trumpet neck. The richness of the green certainly stamps it as one of the most brilliant of its class. It is a K'ang-hsi production. This case also presents another instance of the completion of a pair, with the companion vase to the green club-shaped vase, No. 809, Case XXXII, of volume one of the catalogue.

Case U presents an aggregation of remarkable vases, all monochromes. Here is the pale blue bottle which challenges all comparison, from the furnace of the great Lang; the gorgeous "Flame vase," of the Graves collection; a fine emerald-green crackle vase; the unique *rose du Barry* bottle of the Dana collection; a flawless



TALL BLUE AND WHITE BEAKER
WAN-LI, 1573-1620

celadon vase signed by the potter who made the proclaimed peach-blooms; examples of the coveted peach-bloom glaze in all its tones; and two small, cone-shaped vases of the Sung period in robin's-egg blue and aubergine from the Graves collection. Among other examples are a pair of camellia-green bottles; a mirror-black vase; a globular, tall-necked bottle in starch-blue; vases of lapis-lazuli-blue and of straw-color; and a superb imperial yellow gourd—perfect specimens all.

This is a case which could not be seen in any other public museum, and it supplements the colors in Case I (i) and Case M. When the collection in its fullness shall

finally be installed it will hold the missing colors, and then the Morgan collection alone will show the range of single-color glazes in Chinese porcelain.

The two large fish-bowls of the east and west ends of the gallery are now balanced by two of corresponding size, and the four bowls occupy the four corners of the room. Of the two newly installed, one has a decoration of waterplants in slight relief over a surface glazed in tones of malachite and turquoise, and tinged at the bold rim with aubergine. It is a sixteenth century Ming production. The second has a dark myrtle-green glaze and dates from K'ang-hsi.

THOMAS B. CLARKE.

